



electronic experimental ambient noise techno industrial synthpop vaporwave

<http://obscurew.blogspot.ca/2015/07/derek-piotr-interview.html>

### **Derek Piotr interview!**



Following the release of his latest album, "[Bahar](#)", [Derek Piotr](#) kindly accepted to answer Obscure Waves questions:

OW: Could you describe your general approach to music making?

DP: Generally I make quite a lot of files and sort them in dated folders by month/year. It's very hard to say where and how a piece or theme develops but I rather immediately know what story will survive and what won't. For instance on [Bahar](#) there are 9 pieces which I felt had a strong message and structure and I demoed very few tracks outside of those 9, mainly demos involved writing alternate codas or sections. For the 9 tracks on the record however, I made 40-50 versions of some of them, trying to represent the spirit of each piece as clearly and effectively as possible.



OW: What is your main source of inspiration?

DP: Beauty is always the end goal. This might sound cliché but I do think that I might somehow have a very personal angle on what is beautiful. More and more I try and make pop music, or at least "populist" music... but I know my trying to make pop and go from A -> B ends up going from A -> Ω or some other abstraction. I have a pretty weird bent on making music, so it's always going to have a rather personal shape, regardless of how straightforward I want it to be. But main constant sources of inspiration...nature, the sun, appliances, morton feldman, and lately especially thai and indonesian pop music.

OW: Currently, the music industry is under major transformations. How do you think it will affect the way musician manage their career?



DP: I am very optimistic about the era I was born into and excited for what is coming next, but occasionally I slightly wish I was born 10 years earlier, making music at a time where record labels were much better funded and streaming didn't yet exist. Also I think there are a lot of voices because of the accessibility of the Internet, possibly too many now. I think however that if you stick to your convictions and stay serious that your voice can cut through the din and find the right people. A lot of it is about setting the intention. Hopefully, we'll slowly move in the other direction in the coming years, and things will be less mass-market and become more genuinely personal again.

OW: What are the tools you use to create your music?

DP: Laptop, iPad, shure58, ZOOM H2, voice. I rely very little on synthesizers, almost never, but sometimes they creep in. Lately, the iPad has been more and more important. I use my voice in every piece I've released so far.



OW: Could you describe your experience as an intern for Meredith Monk? How did you get to be an intern for her?

DP: I had been in touch with Meredith's office in school and eventually moved to New York and got back in touch, and they suggested I intern for her office. It was absolutely priceless, learning about her past and present work in an intimate way was very inspiring, and meeting her was always very pleasant, she's quite a warm lady. The thing I took away most from that time was the realization that words do not matter when making vocal music, because rarely does she use text in her work, but she has a very impressive back catalog. If the momentum is there, words are not necessary to connect with people. In that sense, it was a very freeing perspective to gain from my time there.

OW: Thank you for taking the time to answer my questions! :-)

DP: Thanks!